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A MUSICAL MAGAZINE FOR EVERYBODY.

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NOVEMBER, 1896.

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CHELTENHAM TRIENNIAL MUSICAL FESTIVAL.

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ASSEMBLY ROOMS, NOVEMBER 3, 4, 5, 1896.

On TUESDAY Evening, November 3rd, at 7.45—

OVERTURE..... "DIE MEISTERSINGER"Wagner

DRAMATIC CANTATA..... "THE GOLDEN LEGEND" (and Selection).....Sullivan

Soloists—Miss MAGGIE DAVIES, Madame BELLE COLE, Mr. LLOYD CHANDOS, Mr. T. WOODWARD, Mr. DAVID HUGHES.

On WEDNESDAY Evening, November 4th, at 7.45—

ORATORIO..... "THE ELIJAH"Mendelssohn

Soloists—Miss ESTHER PALLISER, Madame MARIE HOOTEN, Miss SUSAN HARRHY, Miss FANNY STEPHENS, Mr. JAMES GAWTHROP, Mr. C. MORGAN, Mr. T. WOODWARD, and Mr. CHARLES SANTLEY.

On THURSDAY Afternoon, November 5th, at 3—

ORATORIO..... "THE CREATION" (PART I)Haydn

New Pastoral Cantata, "MORNING" (composed expressly for this Festival), Dr. F. Iliffe, and Grand Selection from works of Gounod, Mozart, Rossini, &c.

Soloists—Madame ZIPPORA MONTEITH (of the Worcester Musical Festival, Mass., U.S.A.), Miss KATE BENSTED, Mr. HAMLYN CRIMP, Mr. HENRY SUNMAN.

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Cheltenham Triennial Musical Festival.

On the front page of this *Minim* will be found the announcement of the Fourth Musical Festival, to take place in Cheltenham early in November. This closes the Autumn Festivals this year, and it is hoped it will be successful, both musically and financially. This undertaking must not be compared in any way to other institutions of the kind. It is entirely carried out by the founder, Mr. J. A. Matthews, who takes all risk and the direction in every department. He is assisted by an enthusiastic and devoted body of stewards, under the able direction of Mr. H. G. Workman, who is responsible for the general arrangements of the Concert room. In addition, a committee of gentlemen are responsible for the Charity Fund contributed for the local charities, and the Rev. M. A. Smelt, of Heath Lodge, Cheltenham, is the Honorary Treasurer. This year it has been found necessary to hold it in the Assembly Rooms; they will be very convenient for so large a gathering, and all the rooms will be used for different departments, such as cloak rooms, refreshment rooms, &c. The programme now before us gives a very interesting and general outline of the arrangements. The three Concerts to be given on Tuesday and Wednesday evenings, and on Thursday morning are varied. New music has been composed by eminent and well-known musicians, and these compositions will be conducted by the composers—Dr. F. Iliffe, a resident of Oxford; Mr. E. Elgar, of Malvern, composer of "Lux Christi," produced at the last Worcester Musical Festival; Mr. A. H. Brewer, of Tonbridge College; and Mr. H. J. Taylor, of Dover. It may be interesting to add that all four of these gentlemen are connected with this neighbourhood. The director of the Festival must be congratulated on succeeding in having the honour of producing so many new works at this Festival. In addition to the new compositions, old and modern classical composers will be well represented, including Mozart, Rossini, Gluck, Gounod, Wagner, &c. The Oratorios by Mendelssohn and Haydn, and the Dramatic Cantata, "The Golden Legend," by Sullivan, make up a delightful selection suitable for all tastes. In addition to these choral and orchestral works, the pianoforte will share the honours as a special feature at the Tuesday and Thursday Concerts, when the New Patent Resonator will be introduced for the first time in Cheltenham. An Erard Concert Grand has been specially fitted with this recently patented invention, and the solo pianists are Miss Marguerite Swale (Tuesday evening) and Miss Katie Goodson (Thursday afternoon). On another page something more will be found relating to this wonder-

ful invention. The great baritone, Mr. Charles Santley, who has recently distinguished himself at the Sheffield Festival, will sing the part of the Prophet *Elijah* on Wednesday evening. That alone will be worth taking a journey for, and it may be safely anticipated that the opportunity will not be lost. To enable visitors to attend the evening performances, the Midland and Great Western Railway Companies have arranged, for the first time in connection with Musical Festivals, to issue cheap return tickets on November 3rd and 4th, available to return the same day or the next, by any train having a through connection. This will be a great boon, and will, it is expected, prove very successful. The Festival director must be congratulated in having the power to inaugurate such a scheme, which will be of great service in promoting the success of all future festivals if carried out in other localities. The remarkable and attractive list of artists should be enough to draw large audiences. As the complete scheme contains so many important attractions, it must be expected that good results will follow. The Charities of Cheltenham will benefit by the Festival if the patrons are as generous as in the past; and there is no reason to expect otherwise, as the contributions will be handed to the various institutions mentioned in the programme without deduction of any kind. It should be noted that the whole of the floor and the balconies of the Assembly Rooms will be numbered. The half-crown seats will also be numbered and raised, so as to give an effective appearance to the room, and add to the comfort of the audience. The gallery seats will not be numbered. On another page will be found a list of agents for the sale of Festival tickets, and it should be observed that it will be necessary to have a Festival ticket beforehand to produce at any railway station for obtaining a cheap return ticket available for day of issue or the following day. The principal ticket office is at Mr. C. Westley's Library, Promenade, Cheltenham, from whom all information may be had relating to the Musical Festival.

The Past Month.

Harvest Thanksgiving services have been conducted on very elaborate forms all over the country, special music and decorations having been important and attractive in churches of all denominations. Compare the present time to twenty or thirty years ago—how changed are the views and conditions in all quarters.

—:O:—

CHELTEMHAM.—A good deal of excellent music has been provided during the past month. Mr. L. Borwick and Mr. Plunket Greene opened

with a most successful Piano and Vocal Recital. That was followed by Mr. A. Von Holst's Piano Recital. This artist gave a fine performance of all the music programmed, some being accompanied by a small but efficient orchestra, conducted by Mr. P. Jones. Mr. Conway Dighton was fortunate in having a fine afternoon for his Concertina Recital. His powers as a player on that instrument were well tested, and the audience were delighted with the selections. Miss Ada Muller played piano solos in artistic style, and Mrs. Ernest Baker, Miss Lucy Hutchinson, and Mr. J. E. Beatley kindly gave their services, and were very successful with their vocal selections. There was a good attendance. The Opera House has had a good run, several very popular and attractive companies having occupied the boards. The Opening of the College Chapel was fixed for October. The late Archbishop of Canterbury was to have been present, but his sad and sudden death changed the arrangements, and much disappointment and sorrow was caused by the lamentable event. Several other local events have taken place with success, viz: The Concert for the Little Girls' Home and Mr. Eugen D'Albert's Pianoforte Recital, which attracted a fair attendance. The Musical Festival, which opens on Tuesday, 3rd, has been the theme of conversation in musical circles during the past week or two. The varied programme has created much musical excitement.

—:O:—

THE WEST LONDON CONSERVATOIRE OF MUSIC.—The First Practice of the Choral Society, in connection with the above Institution (of which Sir Arthur Sullivan is patron), took place on October 1st, under the direction of Miss H. Wilson and Mr. Stroud Wilson. The works to be rehearsed during the season are Mendelssohn's "13th Psalm," Spohr's "God Thou are Great," part-songs, &c.

—:O:—

DOVER.—The annual meeting of the Dover Choral Society took place last month. The success of the Society is mainly due to the energy of Mr. H. J. Taylor, F.R.C.O., the conductor, and the worthy President, Dr. E. F. Astley, J.P. "The Elijah" and "Messiah" are to be taken in hand this season.

—:O:—

LONDON.—The Music Committee of the Corporation have made the following appointments to the professorial staff of the Guildhall School of Music:—Singing—Miss Anna Williams, Mr. Arthur Oswald, R.A.M., and Mr. R. E. Miles; violin and viola—Miss Cecila Gates, A.R.A.M.; mandolin—Mrs. Fiammetta Waldahoff; male alto singing—Mr. Munro Davidson, F.R.C.O.

Mr. Fountain Meen, a present organ professor, was also appointed additionally to the pianoforte staff; Mr. Alfred Gibson, violin professor, was appointed a professor of the viola; Mr. A. Barclay Jones, pianoforte professor, was appointed professor of harmony. —:O:—

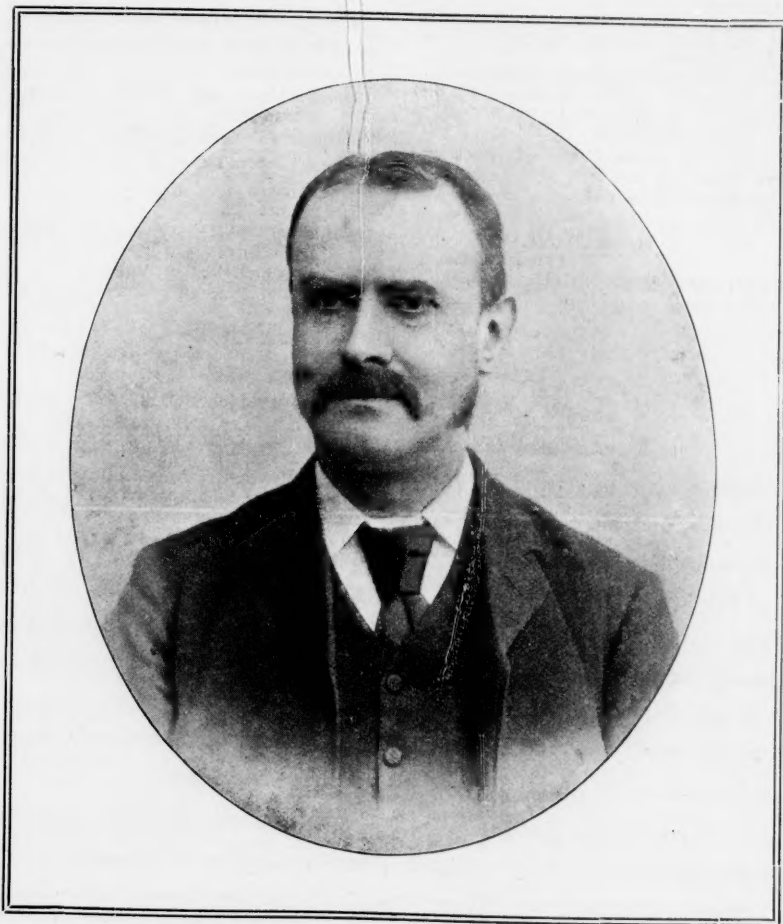
CARDIFF.—Arrangements for the Conference of the Incorporated Society of Musicians the week after Christmas are being made, and at a meeting of the Social Committee, held at the Park Hall, Mr. W. B. Broad, the hon. secretary, explained the programme arranged by the General Council for the Conference, which included a paper on Welsh music, with illustrations, to be read by Mr. John Thomas. Mr. W. H. Cummings, the newly-appointed head of the Guildhall School of Music, will preside on Wednesday morning. On Wednesday evening the South Wales section of the society will invite the visitors to a concert at the Park Hall illustrative of the condition of music in South Wales, the programme being principally performed by the Cardiff Orchestral and Musical Societies. On Thursday morning and afternoon meetings will be held, with Dr. Bennett in the chair, vice Signor A. Randegger, who unfortunately will be unable to attend. On Thursday evening Welsh music will be further illustrated by a concert performed by the Royal Welsh Ladies' Choir and the Royal Welsh Male Voice Choir. On Friday morning the annual general meeting of the Society will be held, Mr. W. B. Broad in the chair, the annual banquet taking place in the evening, with Mr. F. H. Cowen as chairman. The Chairman thought that possibly the Mayor and Corporation might like to join the Social Committee in a reception on the Tuesday evening, the Mayor receiving the guests. The Annual Meetings of the Society have taken place during October, and special attention has been directed to the Cardiff meeting, with expressions of a desire to make it a success.

—:O:—

HANLEY.—Mr. E. G. Woodward, and Mr. P. Morfee Woodward, of Cheltenham, were engaged for the Hanley Musical Festival held last week. A large number of Birmingham gentlemen were also engaged by the Conductor, Dr. S. Heap.

—:O:—

CIRENCESTER CHORAL SOCIETY.—This Society has been re-started for the season under popular officials and general support. The first practice was held at the Apsley Hall on Tuesday, 20th, the works undertaken being Spohr's "Last Judgment" and Schubert's "Song of Miriam." Mr. A. B. Barnes takes the piano, Mr. T. Palmer the harmonium, Mr. A. H. Gibbons is the conductor.



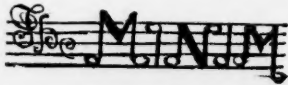
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CHELTENHAM.

London Office: 71, GREAT QUEEN ST., HOLBORN, W.C.

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BEAUTY AND UGLINESS.

IT may be doubted whether there is such a thing as either beauty or ugliness, in the abstract. Our surroundings and education form our tastes; and these vary, not only according to our powers of appreciation, and our environment, but also, in a great measure, with the age and time in which we live. According to our Western ideas, the high cheek-bones, oblique eyes, and squat noses of the Japanese and Chinese ladies, are very little short of hideous; whilst the natives of some parts of Africa seem to us repulsiveness itself. The ladies and gentlemen of Japan, however, are, many of them, as highly educated as ourselves in all the purely mental sciences; and no one with any knowledge of the science of sociology, or who are in any degree "men of affairs," would deny that a very long period of residence in a new country, with comparative isolation from his own kind, does not cause a marked change of opinion as to the beauty or otherwise of the opposite sex.

So it is in music: our sympathies and predilections are principally decided for us by our immediate surroundings. If a pianist has been brought up and nourished upon operatic fantasias—"Showers of Spray," or "Silvery Fountains"—he can no more appreciate Schumann, Brahms, or Nicodé, than a rustic from a country village can appreciate the superiority, as literature, of Ruskin compared with that of the "Bow Bells" novelettes. Nor can one used to the common places of the ordinary brass band understand or enjoy the contrapuntal scores of Wagner. It is a matter of education that defines the limits of our sympathies in all intellectual pursuits: let us, then, either pity or wonder, as our condition may be, and not revile at those who see not as we see.

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Michaelmas HALF TERM begins Monday, 9th November; Entrance Examination, therefore, Monday, 2nd November, at 2.

An Examination for the Diploma of Licentiatehip (L.R.A.M.) is held during the Christmas Vacation. Last day for entry 31st October.

For Syllabus and all other information apply to
F. W. RENAUT, Secretary.

Editorial.

The October Supplement—the Members of the Incorporated Society of Musicians—has given great satisfaction in all quarters. The demand for copies exceeded our expectation. We have great pleasure in stating that a key to the Photograph will be published in the next number of *The Minim*. Messrs. Barrauds Limited have most kindly arranged with us to reproduce the key they published some time ago. In addition to this Supplement we shall give photographs and biographies of eminent musicians, articles specially written for our Christmas number (December), and a musical Supplement consisting of a valuable copyright piece of music.

The October number, with the Musicians' Photograph, is still on sale, post free threepence, from our agents, or *The Minim* Office, Cheltenham.

A new Christmas Carol, "What Light is this?" composed by Mr. Herbert C. Morris, organist of St. David's Cathedral, is given as a supplement, free, with this number of *The Minim*.

Chapter IV., "Lessons on Musical History," will be given next month. Several letters of interest are also held over.

Dr. Frederic Iliffe, M.A.

Dr. Iliffe*, the subject of this brief sketch, is a native of Leicestershire. He very early gave evidences of marked ability for music, and in his school-boy days at Kibworth Grammar School used frequently to play the services in that beautiful Parish Church, though his legs were

scarcely long enough to reach the pedals. In course of time he was appointed regular organist there, and worked with the greatest enthusiasm, soon succeeding in making the choir one of the best in the country. His teachers were the late Mr. Stimpson (organist of the Town Hall, Birmingham), Mr. Löhr for piano, and for composition Dr. Haking, Dr. Corfe, and Prof. G. A. Macfarren. He took his Mus. Bac. degree in 1873, passing both examinations and also his "exercise" the same year; in 1878 he passed Mus. Doc., but the performance of his oratorio, "St. John the Divine," had to be postponed until the following year, owing to the difficulty of the eight-part work for the voices. Dr. Iliffe is also an M.A. of Oxford. We may perhaps say in passing that at the performance of his Doctor's oratorio not only was the Sheldonian Theatre packed to its fullest extent, but numbers were unable to gain admittance. It was also one of those pleasant occasions signalised by a large union of voices from several different societies; and many "lay clerks" from the College Chapels gave their valuable aid in the choruses, refusing to be paid their usual fees. The late Sir Frederick Ouseley, when congratulating Mr. Iliffe on his Oratorio and Examination work, told him he would have given him a "double first" had it been in his power to do so. There is, however, no class for musical degrees as yet, though let us hope even that improvement may come in time. Dr. Iliffe went to Oxford as organist of St. Barnabas' Church, and then to St. John's College; he is also the conductor of St. John's and Queen's College Musical Societies. This latter is a large Society of men's voices only, and it is not too much to say that it has been raised to an unique position by the united efforts of Dr. Iliffe and Dr. Mee. We may perhaps quote a few lines from the preface to their last programme, in which, by the way, Professors Prout and Bridge appeared, amongst others, to conduct their own works:—"Some years ago this Society began the production of new works written expressly for it, and this course of action has resulted in the production of many charming works, which have won acceptance and have carried the reputation of the Society far beyond Oxford. The Committee cannot but express with some pride their conviction that no other College in either University can show such a record of continuous and successful enterprise in the highest ranges of music." Dr. Iliffe is the author of numerous anthems and part songs, and he is very fond of telling amusing tales about some of them. On one occasion, after one of his anthems had been sung which proved rather too chromatic for some

* The name is of Danish origin, from "Olaf," the final "fe" being added later.

"Morning."

CHORUS. NO. 1.

Ring out, ring out, ye bonny bells of blue,
Greet with your silver chimes the morning light,
Shake from your azure cups the glistening dew,
Wept in calm spaces of the silent night.

The mating birds have awakened from their sleep,
By murmuring winds the happy leaves are stirred,
And plaintive bleatings of the white-fleeced sheep,
From distant field and fold are softly heard.

The glow-worm now has quenched the little lamp,
That 'midst the fragrant grass burned like a star,
Marsh-fires no more gleam brightly in the swamp,
To lure the weary travellers from afar.

SONG. SOPRANO. NO. 2.

The night is gone, the world's awake,
To life, to beauty, and to love,
The thrush sings loud in bush and brake,
And in the elm-tree coos the dove.

Pale shadows flit across the wheat,
O'er moor and mountain gently pass,
While here, about our very feet,
Upsprings the cool and fragrant grass.

The fields grow lovely in the light,
Fanned by the breath of kindling morn,
The sun that rises in his might,
Greet with his beams a world new-born.

FINAL CHORUS. NO. 3.

O happy earth! Fair days and mystic nights,
Sunsets of fire; O clouds, and golden dawn;
O verdurous valleys, purple mountain heights,
And dews that gleam like opals on the lawn!

O happy earth! But far more happy soul,
Whose lordly empire is this sphere divine,
Unmeasured bliss to hear its music roll,
Unending joy to see its glories shine.

CHARLES D. BELL, D.D.

(Set to music by Dr. F. Iliffe, of Oxford, for the Cheltenham Musical Festival, November 5th, 1896.)

The Great Music School.

The Guildhall School of Music, with its 110 professors and nearly 4,000 students, is, of course, by far the largest college of music in the world. Moreover, it is almost entirely self-supporting. The Corporation of London having given the Institution a noble School House on the Victoria Embankment, and having fitted and furnished it, very properly now limit their grant to £2,100 a year. This grant is, however, only a nominal one, for the whole of the money is returned—£1,100 by way of ground rent to the Corporation, and £1,000 to the Common Council for the salary voted by that body to the Principal. With these exceptions, the entire expenses of the Guildhall School of Music are defrayed out of the fees of the professors, the seniors contributing five per cent., and the poorer teachers nearly forty per cent. of the students' fees. In other words, in the highest grades the professors receive £3 per pupil per term. Roughly, the professors in the

various grades are paid at the rate of 5s., 7s. 6d., 10s., and 15s. per hour, and, according to the official report just issued, out of £30,290 13s. 5d. paid last year by the pupils, the professors received £24,317 11s. 5d., i.e., on an average to each of the 110 professors £221 1s. 4d. per annum, the balance of nearly £6,000 covering the school expenses. Musical instruments came to £565, rehearsals and concerts £357, advertisements £277, repairs £214, rates and taxes £176, gas £150, and so forth. In 1894 there was a deficit of £355; but the school began this year with ten pounds in hand, so that the accounts are pretty evenly balanced. The Common Council also grant £200 a year for exhibitions. The singing teachers are best off. Mr. Richard Latter last year drew over £768, and Madame Bessie Cox £673, from the Guildhall School. Mr. Boulcott Newth drew £585, Mr. Wharton £583, and Mr. Wallace Wells £563; while seven teachers took over £400, and six over £300 each. Among the pianoforte professors Mr. Leipold heads the list with £593, Mr. Francesco Berger £554, Mr. Calkin £496, Mr. Orlando Morgan £459, and Mr. Gadsby £405; while five professors took over £300 each. The lowest on the list received only £7 6s. 3d. Five organ professors divided £490; but the violin teachers come out better—with two exceptions, none of them receiving less than £200. Mr. George Palmer heads the list with £547, Mr. Webb coming next with £525, Mr. Hollander £449, Mr. A. Payne £423, and Mr. Gibson £330. That the guitar is again becoming a fashionable instrument for ladies seems to be indicated by the fact that Madame Pelzer received £161 in fees. There were also pupils for clarinet, flute, bassoon, and trumpet, but none for trombone. The last trombone student was, we believe, a policeman, though whether he wished to terrify evil doers, or whether he had his eye on a police band, was never quite explained.

The Royal College of Music

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Hon. Secretary—CHARLES MORLEY, Esq., M.P.

The HALF TERM will commence on Monday, November 9th.

Examination for Associate of the Royal College of Music (A.R.C.M.), April, 1897.

Syllabus and Official Entry Forms may be obtained at the College.

FRANK POWNALL, Registrar.

Academical.

THE ROYAL ACADEMY OF MUSIC.—The competition for the John Thomas Welsh Scholarship took place on Monday, 28th September, and was awarded to Kate Williams; Edith Marian Owen being highly recommended. The Examiners were: Sir A. C. Mackenzie, Francis Korby, Esq., and John Thomas, Esq. (Chairman). The Academy is in full work, and there is a large increase in the number of students. Other exhibitions will be announced in succeeding numbers of *The Minim*.

—:O:—

THE ROYAL COLLEGE OF MUSIC.—The Christmas Term began on September 28th, when fifty-seven new students were enrolled upon the College books. During the Term four Chamber and two Orchestral Concerts will be given by the students, who are also busily employed rehearsing Verdi's "Falstaff" for performance at one of the London theatres some time in December. At the beginning of this month there will be announced for competition those Open Scholarships that are time expired. These Scholarships confer a complete musical education on the successful candidates, and are entirely open to all classes of Her Majesty's subjects within the prescribed ages, particulars of which can be obtained at the College. The Associate Examination, for granting a Certificate of Proficiency, bearing with it the title of A.R.C.M., will take place at Easter next. This Examination, as it becomes more known, shews a steady yearly increase in the number of applicants for this now coveted title.

—:O:—

TRINITY COLLEGE, LONDON.—The Local Exhibitions, value £9 9s. each, for the past Session have been gained by the following students. Mabel G. Harmston (age 14), Newport (Mon.) Centre—*Pianoforte*; Edward Garthwaite (age 17), Cheltenham Centre—*Organ*; Rosalinda Brady (age 18), Wellington (N.Z.) Centre—*Singing*; Eleanor M. Austin (age 16)—*Violin*. The National Prizes (of the value of £5 each) were gained by William Rigby (age 19), Bolton Centre (Senior)—*Harmony*; Gertrude Anderson (age 17), Hull Centre—*Intermediate*; Blanche L. Taylor (age 15), Cambridge Centre (Junior)—*Musical Knowledge*. Upwards of 17,000 candidates entered for the various local examinations during the past Session, and 400 entered for the higher examinations. The *Academical Gazette* for October gives the complete list of all successful candidates in all divisions for the Summer Local Examinations.

Miss Agnes Stewart Wood.

In the September *Minim* we gave an excellent and useful article on "Hints for Violin Practice," by Miss Agnes Wood. With pleasure we now give a photograph and short sketch of this talented young artist. Miss Wood is making rapid advance in the profession as a solo violinist and composer. She first gained a scholarship at the National Training School of Music for piano, violin, and harmony. Afterwards she studied for two years at the Stuttgart Conservatorium, under Herr Singer, for violin, and Herr Percy Goetschins for composition. Since that time she has made the violin almost her entire study under Mr. Gompertz. Miss Wood is often heard in Town and at the provincial concerts, when she plays upon a splendid Strad. One of her most successful pieces is entitled "Humoreske," for violin and piano. This pretty composition is very quaint, and at the same time graceful and full of melody.

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(To be continued.)

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NOTICE TO MEMBERS.

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The Choral Practices will commence on Tuesday Evening, September 1st, at 8 o'clock.

The Instrumental Division will commence on Saturday Evening, September 12th, at 7.45.

The Ladies' Choral Practices will commence on Saturday Afternoon, September 12th, at 4.30.

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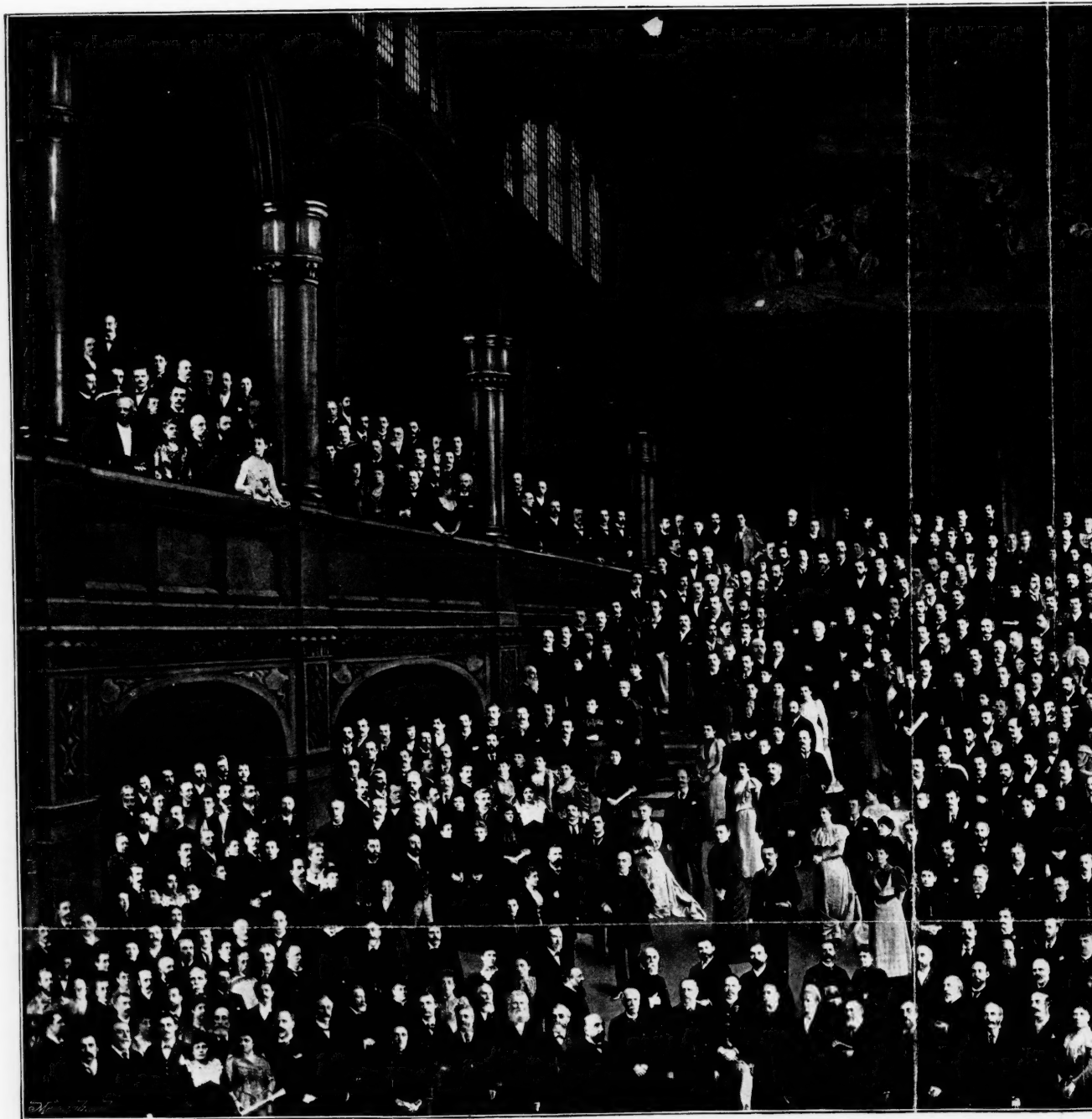
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3 Merrick, A.
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4 Gower, J. W.
5 Duckworth, J. Hart

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485 Fricker, Miss Florence Langdayle,
L. R. A. M.

552 Evans, Walter J.
553 Randegger, Prof. Alberto, Prof. R.
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SUPPLEMENT TO



OCTOBER, 1896.

The Incorporated Society of Musicians
IN COMMEMORATION OF THE FIRST ANNUAL MEETING
LONDON, 1893.



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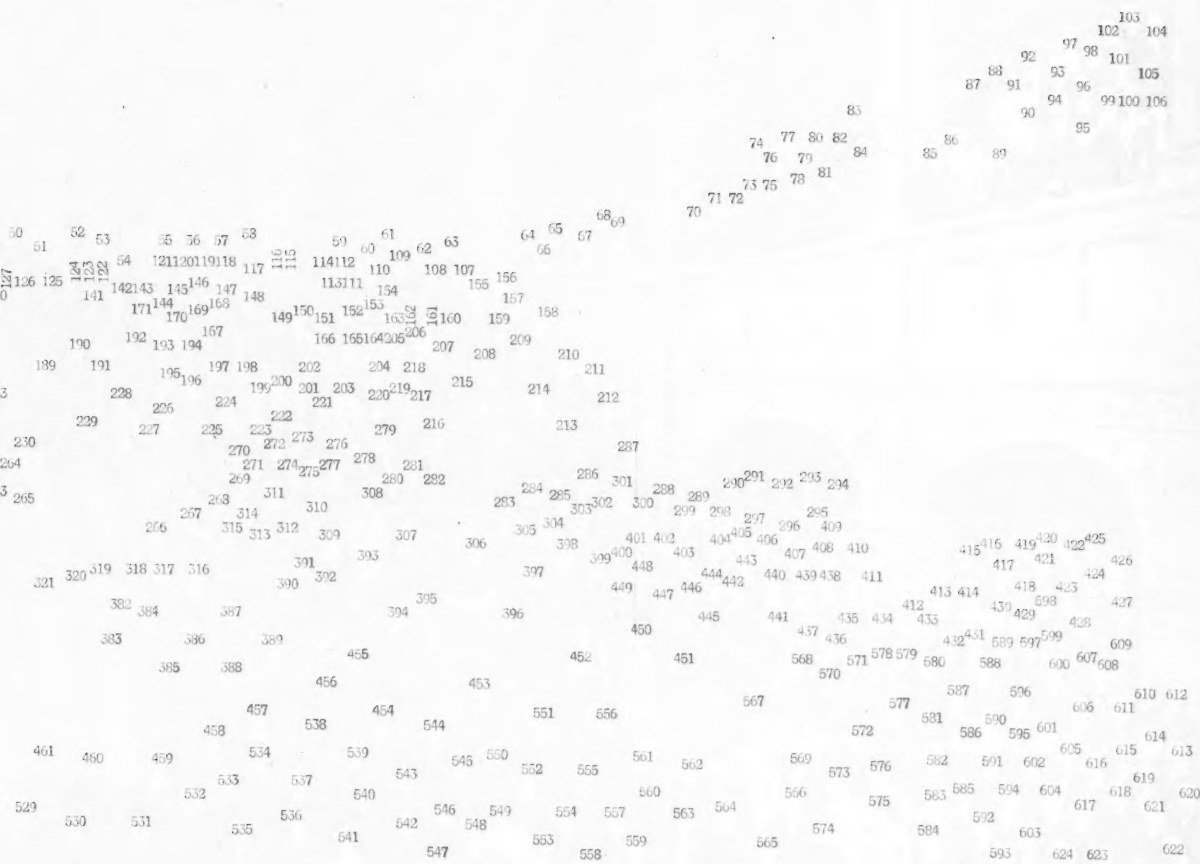
Key to the Picture of the Interior

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SUPPLEMENT TO



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ON OF THE FIRST ANNUAL CONFERENCE,
LONDON, 1893.

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 613 Worlock, Montague
 614 Stonex, Henry
 615 Hammond, W. Grice
 616 Riseley, George
 617 Pollack, Madame Oscar
 618 Gardner, Charles, L.R.A.M.
 619 Akeroyd, Arthur T.
 620 Naylor, John, Mus. Doc.
 621 Beringer, Oscar, Prof. R.A.M.
 622 Thomas, W. Henry
 623 Nichols, Miss Martha
 624 Crow, Edwin John, Mus. Doc.,
 F.C.O.

86 Noble, Mrs. B. (née Bessie Griffith).
 87 Scott, Miss Emily
 88 Brown, Miss Kate
 89 Drake, Miss Edith
 90 Taylor, W. G.
 91 Chandler, Miss Mary
 92 Phillips, Jno. William
 93 Holmes, J. H.
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 96 Baxter, Miss A. M.
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 98 Hill, John H.
 99 Thorne, Miss Florence
 100 Walker, Miss Bettina
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 147 Carrington, Theodore
 148 Waddington, Walter W.
 149 Wilcockson, Miss B.
 150 Bath, Samuel
 151 Beecroft, Miss Ada
 152 Robinson, Geo. Herbert, Mus. Bac,
 153 Taylor, Joshua Fox
 154 Prescott, Miss Oliveria Louisa,
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 156 West, Ewart
 157 Preston, James M.
 158 Vouds, Henry
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 224 Jefferson, Miss R.
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 226 Kendall, Miss Harriett, L.R.A.
 227 Isaac, Albert E.
 228 Heap, Chas. Swinerton, Mus. L.
 229 Bonner, Wm, Harding
 230 Rickwood, Wm, Edith
 231 Chandler, Miss Lydia A.
 232 Richards, Ed. Geo. Robinson
 233 Malcounroune, Miss Florence
 234 Augusta
 235 Kerr, Miss M. Louisa
 236 Dick, Madame Florence
 237 Hankinson, Mrs. Frederica

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 7 Adams, Miss K. E.
 8 Sawyer, Miss Edith
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 31 Mus. Bac, F.C.O.
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 34 Brook, John
 35 Clegg, John Arthur, A.C.O.
 36 Haworth, Frank, F.C.O.
 37 Holden, A. E., A.R.C.M.
 38 Weintrautner, Johannes
 39 Fortay, Jas. Butler
 40 Moss, Rd. Arthur, A.C.O.
 41 Staveley, Robert
 42 Bartle, Albert E.
 43 Simpson, Wm.
 44 Huxham, G. Trevor, B.A.,
 45 L.M.T.C.L.
 46 Bailey, C. Morton, F.C.O.
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 49 Quick, Miss Ellen Mary, L.R.A.M.
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 60 Rea, Mrs. Emma Mary, L.R.A.M.
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 63 Monk, Miss Florence
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 67 Walling)
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 69 Carran, Miss Mary Jane
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 71 Meadon, Miss Frances J.
 72 Cross, Miss Blanche
 73 Hughes, Millward
 74 Wolstenholme, W., Mus. Bac.
 75 Carnall, Thos. John
 76 Aldridge, Richard Hughes
 77 Nelson, Alfred Burns
 78 Shepherd, Jos. Owen
 79 Goldhawk, Miss Louisa
 80 Riley, Mark Ellis
 81 Priddy, W.



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"Go deep enough there is music everywhere."—*Carlyle*.



A MUSICAL MAGAZINE FOR EVERYBODY.

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CHELTENHAM

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1896.

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Assembly Rooms,

Nov. 3rd, 4th, 5th.

This number (Oct.) contains
full particulars.

Plans at Westley's Library,
Promenade, Cheltenham, Oct. 8th.

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HANDEL HALL, CHELTENHAM.

with a most successful Piano and Vocal Recital. That was followed by Mr. A. Von Holst's Piano Recital. This artist gave a fine performance of all the music programmed, some being accompanied by a small but efficient orchestra, conducted by Mr. P. Jones. Mr. Conway Dighton was fortunate in having a fine afternoon for his Concertina Recital. His powers as a player on that instrument were well tested, and the audience were delighted with the selections. Miss Ada Muller played piano solos in artistic style, and Mrs. Ernest Baker, Miss Lucy Hutchinson, and Mr. J. E. Beatley kindly gave their services, and were very successful with their vocal selections. There was a good attendance. The Opera House has had a good run, several very popular and attractive companies having occupied the boards. The Opening of the College Chapel was fixed for October. The late Archbishop of Canterbury was to have been present, but his sad and sudden death changed the arrangements, and much disappointment and sorrow was caused by the lamentable event. Several other local events have taken place with success, viz: The Concert for the Little Girls' Home and Mr. Eugen D'Albert's Pianoforte Recital, which attracted a fair attendance. The Musical Festival, which opens on Tuesday, 3rd, has been the theme of conversation in musical circles during the past week or two. The varied programme has created much musical excitement.

—:O:—

THE WEST LONDON CONSERVATOIRE OF MUSIC.—The First Practice of the Choral Society, in connection with the above Institution (of which Sir Arthur Sullivan is patron), took place on October 1st, under the direction of Miss H. Wilson and Mr. Stroud Wilson. The works to be rehearsed during the season are Mendelssohn's "13th Psalm," Spohr's "God Thou are Great," part-songs, &c.

—:O:—

DOVER.—The annual meeting of the Dover Choral Society took place last month. The success of the Society is mainly due to the energy of Mr. H. J. Taylor, F.R.C.O., the conductor, and the worthy President, Dr. E. F. Astley, J.P. "The Elijah" and "Messiah" are to be taken in hand this season.

—:O:—

LONDON.—The Music Committee of the Corporation have made the following appointments to the professorial staff of the Guildhall School of Music:—Singing—Miss Anna Williams, Mr. Arthur Oswald, R.A.M., and Mr. R. E. Miles; violin and viola—Miss Cecila Gates, A.R.A.M.; mandolin—Mrs. Fiammetta Waldahoff; male alto singing—Mr. Munro Davidson, F.R.C.O.

Mr. Fountain Meen, a present organ professor, was also appointed additionally to the pianoforte staff; Mr. Alfred Gibson, violin professor, was appointed a professor of the viola; Mr. A. Barclay Jones, pianoforte professor, was appointed professor of harmony. —:O:—

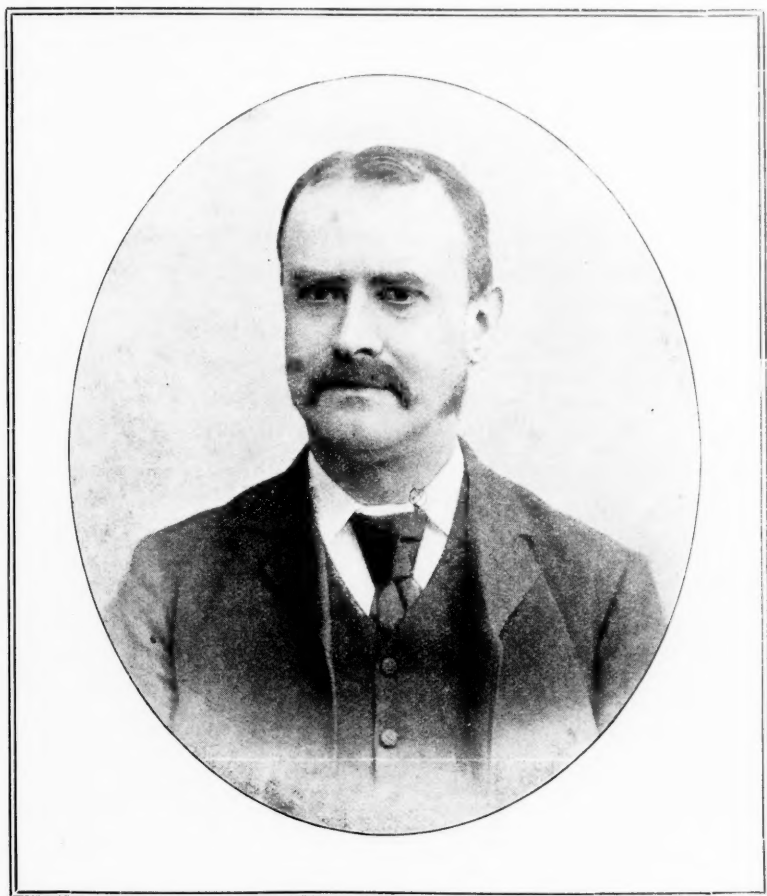
CARDIFF.—Arrangements for the Conference of the Incorporated Society of Musicians the week after Christmas are being made, and at a meeting of the Social Committee, held at the Park Hall, Mr. W. B. Broad, the hon. secretary, explained the programme arranged by the General Council for the Conference, which included a paper on Welsh music, with illustrations, to be read by Mr. John Thomas. Mr. W. H. Cummings, the newly-appointed head of the Guildhall School of Music, will preside on Wednesday morning. On Wednesday evening the South Wales section of the society will invite the visitors to a concert at the Park Hall illustrative of the condition of music in South Wales, the programme being principally performed by the Cardiff Orchestral and Musical Societies. On Thursday morning and afternoon meetings will be held, with Dr. Bennett in the chair, vice Signor A. Randegger, who unfortunately will be unable to attend. On Thursday evening Welsh music will be further illustrated by a concert performed by the Royal Welsh Ladies' Choir and the Royal Welsh Male Voice Choir. On Friday morning the annual general meeting of the Society will be held, Mr. W. B. Broad in the chair, the annual banquet taking place in the evening, with Mr. F. H. Cowen as chairman. The Chairman thought that possibly the Mayor and Corporation might like to join the Social Committee in a reception on the Tuesday evening, the Mayor receiving the guests. The Annual Meetings of the Society have taken place during October, and special attention has been directed to the Cardiff meeting, with expressions of a desire to make it a success.

—:O:—

HANLEY.—Mr. E. G. Woodward, and Mr. P. Morfee Woodward, of Cheltenham, were engaged for the Hanley Musical Festival held last week. A large number of Birmingham gentlemen were also engaged by the Conductor, Dr. S. Heap.

—:O:—

CIRENCESTER CHORAL SOCIETY.—This Society has been re-started for the season under popular officials and general support. The first practice was held at the Apsley Hall on Tuesday, 20th, the works undertaken being Spohr's "Last Judgment" and Schubert's "Song of Miriam." Mr. A. B. Barnes takes the piano, Mr. T. Palmer the harmonium, Mr. A. H. Gibbons is the conductor.



DR. FREDERIC ILIFFE, M.A.



COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

ADVERTISEMENTS.—Terms may be had on application.

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BEAUTY AND UGLINESS.

IT may be doubted whether there is such a thing as either beauty or ugliness, in the abstract. Our surroundings and education form our tastes: and these vary, not only according to our powers of appreciation, and our environment, but also, in a great measure, with the age and time in which we live. According to our Western ideas, the high cheek-bones, oblique eyes, and squat noses of the Japanese and Chinese ladies, are very little short of hideous; whilst the natives of some parts of Africa seem to us repulsiveness itself. The ladies and gentlemen of Japan, however, are, many of them, as highly educated as ourselves in all the purely mental sciences; and no one with any knowledge of the science of sociology, or who are in any degree "men of affairs," would deny that a very long period of residence in a new country, with comparative isolation from his own kind, does not cause a marked change of opinion as to the beauty or otherwise of the opposite sex.

So it is in music: our sympathies and predilections are principally decided for us by our immediate surroundings. If a pianist has been brought up and nourished upon operatic fantasias—"Showers of Spray," or "Silvery Fountains"—he can no more appreciate Schumann, Brahms, or Nicodè, than a rustic from a country village can appreciate the superiority, as literature, of Ruskin compared with that of the "Bow Bells" novelettes. Nor can one used to the common places of the ordinary brass band understand or enjoy the contrapuntal scores of Wagner. It is a matter of education that defines the limits of our sympathies in all intellectual pursuits: let us, then, either pity or wonder, as our condition may be, and not revile at those who see not as we see.

J. W.

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H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.

Principal—SIR A. C. MACKENZIE, MUS.DOC.

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Michaelmas HALF TERM begins Monday, 9th November; Entrance Examination, therefore, Monday, 2nd November, at 2.

An Examination for the Diploma of Licentiatehip (L.R.A.M.) is held during the Christmas Vacation. Last day for entry 31st October.

For Syllabus and all other information apply to
F. W. RENAULT, Secretary.

Editorial.

The October Supplement—the Members of the Incorporated Society of Musicians—has given great satisfaction in all quarters. The demand for copies exceeded our expectation. We have great pleasure in stating that a key to the Photograph will be published in the next number of *The Minim*. Messrs. Barrauds Limited have most kindly arranged with us to reproduce the key they published some time ago. In addition to this Supplement we shall give photographs and biographies of eminent musicians, articles specially written for our Christmas number (December), and a musical Supplement consisting of a valuable copyright piece of music.

The October number, with the Musicians' Photograph, is still on sale, post free threepence, from our agents, or *The Minim* Office, Cheltenham.

A new Christmas Carol, "What Light is this?" composed by Mr. Herbert C. Morris, organist of St. David's Cathedral, is given as a supplement, free, with this number of *The Minim*.

Chapter IV., "Lessons on Musical History," will be given next month. Several letters of interest are also held over.

Dr. Frederic Iliffe, M.A.

Dr. Iliffe*, the subject of this brief sketch, is a native of Leicestershire. He very early gave evidences of marked ability for music, and in his school-boy days at Kibworth Grammar School used frequently to play the services in that beautiful Parish Church, though his legs were

scarcely long enough to reach the pedals. In course of time he was appointed regular organist there, and worked with the greatest enthusiasm, soon succeeding in making the choir one of the best in the country. His teachers were the late Mr. Stimpson (organist of the Town Hall, Birmingham), Mr. Löhr for piano, and for composition Dr. Haking, Dr. Corfe, and Prof. G. A. Macfarren. He took his Mus. Bac. degree in 1873, passing both examinations and also his "exercise" the same year; in 1878 he passed Mus. Doc., but the performance of his oratorio, "St. John the Divine," had to be postponed until the following year, owing to the difficulty of the eight-part work for the voices. Dr. Iliffe is also an M.A. of Oxford. We may perhaps say in passing that at the performance of his Doctor's oratorio not only was the Sheldonian Theatre packed to its fullest extent, but numbers were unable to gain admittance. It was also one of those pleasant occasions signalised by a large union of voices from several different societies; and many "lay clerks" from the College Chapels gave their valuable aid in the choruses, refusing to be paid their usual fees. The late Sir Frederick Ouseley, when congratulating Mr. Iliffe on his Oratorio and Examination work, told him he would have given him a "double first" had it been in his power to do so. There is, however, no class for musical degrees as yet, though let us hope even that improvement may come in time. Dr. Iliffe went to Oxford as organist of St. Barnabas' Church, and then to St. John's College; he is also the conductor of St. John's and Queen's College Musical Societies. This latter is a large Society of men's voices only, and it is not too much to say that it has been raised to an unique position by the united efforts of Dr. Iliffe and Dr. Mee. We may perhaps quote a few lines from the preface to their last programme, in which, by the way, Professors Prout and Bridge appeared, amongst others, to conduct their own works:—"Some years ago this Society began the production of new works written expressly for it, and this course of action has resulted in the production of many charming works, which have won acceptance and have carried the reputation of the Society far beyond Oxford. The Committee cannot but express with some pride their conviction that no other College in either University can show such a record of continuous and successful enterprise in the highest ranges of music." Dr. Iliffe is the author of numerous anthems and part songs, and he is very fond of telling amusing tales about some of them. On one occasion, after one of his anthems had been sung which proved rather too chromatic for some

* The name is of Danish origin, from "Olaf," the final "fe" being added later.

of the good-natured basses, one of these gentlemen was deputed to lay hold of him after the service and give him a little lecture about it. The *Maestro profundo* began:—"I am going to give you some good advice. Don't smother up your music so much with *accidentals*; they are wretched things, and it is a great pity they were ever invented." At Kibworth there was a very good Choral Society, and our friend made himself useful by taking either piano or harmonium at the practices just as he was wanted. Haydn's "Creation" was in rehearsal, but, unfortunately, only two days before the proposed concert the conductor was stricken with paralysis, and at that eleventh hour the concert could not be postponed. The question therefore arose, Who was to conduct it? There were whisperings that "the boy could do it," and so without more ado young Iliffe was simply put into the conductor's desk and made to try his luck, with the result that the concert was a great success.

For the last Cheltenham Festival (1893), Dr. Iliffe wrote an eight-part ode, "Sweet Echo," and last year his Festival Overture for full orchestra was performed here, and he comes to us again in a few days to conduct his new pastoral cantata, "Morning," which has been expressly composed for this fourth Triennial Cheltenham Festival, and is dedicated to his friends in the Festival Society and to their conductor, Mr. J. A. Matthews.

Counterpoint Notes.

By J. E. Green, M.A., Mus. Doc., etc., Vicar
of Farmcot, Gloucestershire.

The purpose of the present paper is to show that the study of Counterpoint is as essential a factor to the art and education of the modern musician (and that notwithstanding the recent objections on the grounds of artificiality that have been raised against it) as ever it was in the past days of the so-called school of the contrapuntists.

The notion contained in the word Counterpoint admits of several definitions, and can be illustrated by analogy. The usual definition of it is "the art of combining melodies." Sir G. A. Macfarren says that it "is the art of constructing distinct melodies to be performed together, and may best be defined as melody against melody." To the present writer, however, Counterpoint seems to be the syntax or system of part-writing. Its rules are negative rather than positive, and its object is rather to teach the composer how to adapt his writings to the exigencies of the performer than to stimulate his creative powers. In

this respect Counterpoint bears to music a relationship analogous to that of grammar to a language. Such, then, being some of the definitions of Counterpoint, it is clearly seen to be an artificial study; it presupposes both a certain amount of invention on the part of the student and also a scientific system of harmonies according to which its melodies are to be constructed and combined.

This introduces the second point to be noted in this paper—the relation of Harmony to Counterpoint. Harmony seems to be that part of music which is derived from nature and explained by science. Counterpoint is the system of artificial rules by which the component notes of a series of harmonies (or chords) are expressed in suitable part-writing for the performers. So Harmony and Counterpoint are complementary rather than antithetical of each other; and the latter is the vehicle by which the natural and scientific principles of the former find intelligent and orthodox expression. The principles of Harmony are based upon natural phenomena, and are therefore constant; but the rules of Counterpoint are simply built upon custom and expediency, and are therefore liable to variation. Hence we speak of modern or free Counterpoint.

It is very hard to fix an exact date for the commencement of modern or free Counterpoint. Many persons seem to think that composers prior to the time of J. S. Bach wrote what is now regarded as strict Counterpoint, but that that master disregarded all the strictures of the art and, at the same time, vindicated himself to be the champion of the very system he is supposed ruthlessly to have demolished. Such an opinion is not only contrary to common sense, but it has deluded less-gifted composers with the notion that they may with impunity avail themselves of the liberties of part-writing supposed to be procured for them by Bach's boldness to the utter disregard of the canons of Counterpoint. These persons regard the rules of Counterpoint as obsolete; they tell you that its framework is effete; that it was a useful schoolmaster to bring musical study to its present state of perfection, but that it is now a thing of the past, and that the treatises upon it are only fit for a museum of musical antiquities. All this is based upon the theory that Harmony and Counterpoint are antithetical of each other; that Harmony is natural, but that Counterpoint was merely an arbitrary substitute prior to the development of its resources. The limitations of Counterpoint have always been in fact coextensive with conditions of Harmony. When that science developed, its handmaid—the conventional system of Counterpoint—expanded

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REV. G. BIDDULPH, B.A.

1896.

"WHAT LIGHT IS THIS?"

A CHRISTMAS CAROL.

WORDS BY D. J. D. C.

THE MUSIC COMPOSED BY

HERBERT C. MORRIS.

Organist of St. David's Cathedral.

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To the Rev. G. BIDDULPH, B.A.

CHRISTMAS CAROL

Words by D.J.D.C.

"WHAT LIGHT IS THIS?"

Music by HERBERT C. MORRIS

mf

What Light is this ex-ceed-ing The ray of bright-est star

f

What voic-es raise The heav-en-ly an-them chant-ed from a-far?

f

From fields where flocks are feed-ing O shep-herds, haste a-rise,

p *pp* *Rit*

Let us now go where cradled low The Babe of Beth-lehem lies!

CHORUS

f

Swell forth the strain of Glo-ry The An-gel choirs be-gan;

p *Rit*

"Peace on the earth", a Sav-iours birth, And God's "Good-will to Man"

CHRISTMAS CAROL.

1898.



What Light is this?



- mf.* What light is this, exceeding
The ray of brightest star ;
- cres.* What voices raise the heavenly anthem,
Chanted from afar ?
From fields where flocks are feeding,
O Shepherds, haste, arise ;
Let us now go where cradled low
The Babe of Bethlehem lies !
- cres.* Swell forth the strain of ' Glory '
The angel choirs began ;
- p.* " Peace on the earth," a Saviour's birth,
- cres.* And God's " Goodwill to man " !
- mf.* See, bringing now salvation,
The Grace of God appear ;
For peasant's cot, for prince's palace,
Holier joys are here :
And all the wide creation
- cres.* Expect the coming One ;
- f.* In His high praise joins sweetest lays
To hail the Virgin's Son.
- cres.* Swell forth the strain, &c.
- mf.* They speak His Name of " Wonder ,"
Frail infant of a day—
He, Who to heaven His hand uplifting
- cres.* Saith, " I live for aye " !
- ff.* Earth's antiphon of thunder
Proclaims Him ' Mighty God,'
- p.* Who, born to pain, for sin's dark stain
Must shed His precious Blood.
- cres.* Swell forth the strain, &c.
- * * * *
- mf.* The days so quickly fleeting
Tell off another year ;
Yet 'ere in wintry gloom it closeth
- cres.* Comes this blessed cheer.
- f.* Best Friend and Guest, Thee greeting
Let loyal Love increase,
- cres.* Hope beam more clear, Faith prove Thee near,
The promised Prince of Peace.
- cres.* Swell forth the strain of " Glory "
The angel choirs began ;
- p.* " Peace on the earth," a Saviour's birth,
- f.* And God's Goodwill to man ' !

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to meet its new and developed requirements. The fact, however, still remains that Counterpoint is the artificial means by which the harmony of nature and the effect of composition are conveyed to the ear.

This thought introduces the last item with which this paper deals, viz., Counterpoint in its relation to musical art. It does not of necessity follow that because a thing is artificial it therefore begets a presumption that it is useless; for the very notion of art presupposes artificial rules to regulate it. The argument of analogy seems very much to the point here. In learning any language—even the vernacular—so as to use it gracefully and intelligently, a certain knowledge of grammar is necessary; and music is a means of conveying ideas, emotions, and sentiments just as much as language is, and therefore it needs its grammar. We do not maintain that a perfect knowledge of grammar and syntax is going to produce a great author any more than that the most skillful contrapuntist is necessarily the greatest musician; but what we do maintain is that while the laws of Harmony rest upon the principles of nature, and are explained by science, so the rules of Counterpoint rest upon the whole consensus of the human customs in the musical art; and that as the greatest literary writers, in expressing their ideas, do disregard the elementary rules of grammar and yet their meaning is intelligibly conveyed to the mind of the student, so the greatest musical composers, in expressing their ideas, likewise derelict, with equally good effect, the elementary laws of Counterpoint. We do not accept the theory that a knowledge of Counterpoint teaches a person to invent a pleasing melody, although that art has been styled "the art of constructing distinct melodies," any more than that the grammarian or the lexicographer is *ex-officio* an author; but we simply want to indicate that an analogy exists between these subjects of sufficient a degree to show that the study both of strict and free Counterpoint cannot be omitted with impunity.

In conclusion, we note that a confusion is by some teachers of and writers on the theory of music introduced between Harmony and Counterpoint owing to the circumstance that, for the purposes of musical education, they have to be blended. The former has been called the vertical and the latter the horizontal aspect of part-writing; that Harmony deals with notes in combination and Counterpoint with notes in succession. This notion is only an imperfect view of the truth of the matter; the real relationship between them is that the latter is the artificial embodiment and expression of the former.

The New Patent Resonator for Pianos.

To have solved the problem of converting an old piano into a new one is a feat so astonishing that a little scepticism on the subject is only natural; but that practically is the outcome of the Erard Piano Resonator, and it goes without saying that its application to a new instrument has results even more pleasing, if less astonishing. A very close and critical inspection proved to us the thorough genuineness of the invention, and Mr. Daniel Mayer, who, by the way, is responsible for the development of the invention from the suggestion of one of his workmen, claims for it "a largely increased roundness and fulness of tone; a complete eradication of all harshness in the production of sound, and a peculiarly beautiful sustaining and singing quality of tone." The resonator is a metal tubing which is fitted underneath the grand, and at the back of the upright, piano, and, being completely hidden from sight, presents no ugly surface to the eye. In the experiments we made recently at the manufactory every opportunity was afforded us of putting to a severe test the qualifications claimed for the new invention. We tried pianos of all ages and all makes both with and without the resonator, and the most uncultivated ear could detect the difference and the vast improvement without the least difficulty. There is no apparent addition of mechanical force with the resonator, but a purity and a sweetness are the result, which have never yet been obtained by any instrument in the past, and its clear singing quality, like the tone of a beautifully trained human voice, gives a penetrating force to the sound, which is infinitely more telling and carries further than that produced by mere dynamics. The resonator has done for the piano what the old philosophers sought to do for humanity, and that is, discovered its elixir of life, as with the resonator attached, your Erard, Broadwood, Brinsmead, or what not, so far as sound is concerned, is no longer subject to the ravages of "envious and calumniating time." It was the house of Erard that introduced in 1821 the check repeater action, and it is fitting, therefore, that the same house should have the honour of adding the next most important improvement to the pianoforte that has taken place since that date. At the present time orders are coming in from all parts of the world, and the works are going day and night to keep pace with the requirements. The resonator has been adopted by the chief Colleges of Music, including the Royal Academy, the Royal College, and the Guildhall School of Music, and is in use in the Royal Palaces.

An Erard Grand with the resonator will be used at the Cheltenham Musical Festival.

"Morning."

CHORUS. No. 1.

Ring out, ring out, ye bonny bells of blue,
Greet with your silver chimes the morning light,
Shake from your azure cups the glistening dew,
Wept in calm spaces of the silent night.

The mating birds have wakened from their sleep,
By murmuring winds the happy leaves are stirred,
And plaintive bleatings of the white-fleeced sheep,
From distant field and fold are softly heard.

The glow-worm now has quenched the little lamp,
That 'midst the fragrant grass burned like a star,
Marsh-fires no more gleam brightly in the swamp,
To lure the weary travellers from afar.

SONG. SOPRANO. No. 2.

The night is gone, the world's awake,
To life, to beauty, and to love,
The thrush sings loud in bush and brake,
And in the elm-tree coos the dove.

Pale shadows flit across the wheat,
O'er moor and mountain gently pass,
While here, about our very feet,
Upsprings the cool and fragrant grass.

The fields grow lovely in the light,
Fanned by the breath of kindling morn,
The sun that rises in his might,
Greeets with his beams a world new-born.

FINAL CHORUS. No. 3.

O happy earth! Fair days and mystic nights,
Sunsets of fire; O clouds, and golden dawn;
O verdurous valleys, purple mountain heights,
And dews that gleam like opals on the lawn!

O happy earth! But far more happy soul,
Whose lordly empire is this sphere divine,
Unmeasured bliss to hear its music roll,
Unending joy to see its glories shine.

CHARLES D. BELL, D.D.

(Set to music by Dr. F. Iliffe, of Oxford, for the Cheltenham Musical Festival, November 5th, 1896.)

The Great Music School.

The Guildhall School of Music, with its 110 professors and nearly 4,000 students, is, of course, by far the largest college of music in the world. Moreover, it is almost entirely self-supporting. The Corporation of London having given the Institution a noble School House on the Victoria Embankment, and having fitted and furnished it, very properly now limit their grant to £2,100 a year. This grant is, however, only a nominal one, for the whole of the money is returned—£1,100 by way of ground rent to the Corporation, and £1,000 to the Common Council for the salary voted by that body to the Principal. With these exceptions, the entire expenses of the Guildhall School of Music are defrayed out of the fees of the professors, the seniors contributing five per cent., and the poorer teachers nearly forty per cent. of the students' fees. In other words, in the highest grades the professors receive £3 per pupil per term. Roughly, the professors in the

various grades are paid at the rate of 5s., 7s. 6d., 10s., and 15s. per hour, and, according to the official report just issued, out of £30,290 13s. 5d. paid last year by the pupils, the professors received £24,317 11s. 5d., i.e., on an average to each of the 110 professors £221 1s. 4d. per annum, the balance of nearly £6,000 covering the school expenses. Musical instruments came to £565, rehearsals and concerts £357, advertisements £277, repairs £214, rates and taxes £176, gas £150, and so forth. In 1894 there was a deficit of £355; but the school began this year with ten pounds in hand, so that the accounts are pretty evenly balanced. The Common Council also grant £200 a year for exhibitions. The singing teachers are best off. Mr. Richard Latter last year drew over £768, and Madame Bessie Cox £673, from the Guildhall School. Mr. Boulcott Newth drew £585, Mr. Wharton £583, and Mr. Wallace Wells £563; while seven teachers took over £400, and six over £300 each. Among the pianoforte professors Mr. Leipold heads the list with £593, Mr. Francesco Berger £554, Mr. Calkin £496, Mr. Orlando Morgan £459, and Mr. Gadsby £405; while five professors took over £300 each. The lowest on the list received only £7 6s. 3d. Five organ professors divided £490; but the violin teachers come out better—with two exceptions, none of them receiving less than £200. Mr. George Palmer heads the list with £547, Mr. Webb coming next with £525, Mr. Hollander £449, Mr. A. Payne £423, and Mr. Gibson £330. That the guitar is again becoming a fashionable instrument for ladies seems to be indicated by the fact that Madame Pelzer received £161 in fees. There were also pupils for clarinet, flute, bassoon, and trumpet, but none for trombone. The last trombone student was, we believe, a policeman, though whether he wished to terrify evil doers, or whether he had his eye on a police band, was never quite explained.

The Royal College of Music

(Incorporated by Royal Charter, 1883).

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Director—

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Hon. Secretary—CHARLES MORLEY, Esq., M.P.

The HALF TERM will commence on Monday, November 9th.

Examination for Associate of the Royal College of Music (A.R.C.M.), April, 1897.

Syllabus and Official Entry Forms may be obtained at the College.

FRANK POWNALL, Registrar.

Academical.

THE ROYAL ACADEMY OF MUSIC.—The competition for the John Thomas Welsh Scholarship took place on Monday, 28th September, and was awarded to Kate Williams; Edith Marian Owen being highly recommended. The Examiners were: Sir A. C. Mackenzie, Francis Korby, Esq., and John Thomas, Esq. (Chairman). The Academy is in full work, and there is a large increase in the number of students. Other exhibitions will be announced in succeeding numbers of *The Minim*.

—:O:—

THE ROYAL COLLEGE OF MUSIC.—The Christmas Term began on September 28th, when fifty-seven new students were enrolled upon the College books. During the Term four Chamber and two Orchestral Concerts will be given by the students, who are also busily employed rehearsing Verdi's "Falstaff" for performance at one of the London theatres some time in December. At the beginning of this month there will be announced for competition those Open Scholarships that are time expired. These Scholarships confer a complete musical education on the successful candidates, and are entirely open to all classes of Her Majesty's subjects within the prescribed ages, particulars of which can be obtained at the College. The Associate Examination, for granting a Certificate of Proficiency, bearing with it the title of A.R.C.M., will take place at Easter next. This Examination, as it becomes more known, shews a steady yearly increase in the number of applicants for this now coveted title.

—:O:—

TRINITY COLLEGE, LONDON.—The Local Exhibitions, value £9 9s. each, for the past Session have been gained by the following students. Mabel G. Harmston (age 14), Newport (Mon.) Centre—*Pianoforte*; Edward Garthwaite (age 17), Cheltenham Centre—*Organ*; Rosalinda Brady (age 18), Wellington (N.Z.) Centre—*Singing*; Eleanor M. Austin (age 16)—*Violin*. The National Prizes (of the value of £5 each) were gained by William Rigby (age 19), Bolton Centre (Senior)—*Harmony*; Gertrude Anderson (age 17), Hull Centre—*Intermediate*; Blanche L. Taylor (age 15), Cambridge Centre (Junior)—*Musical Knowledge*. Upwards of 17,000 candidates entered for the various local examinations during the past Session, and 400 entered for the higher examinations. The *Academical Gazette* for October gives the complete list of all successful candidates in all divisions for the Summer Local Examinations.

Miss Agnes Stewart Wood.

In the September *Minim* we gave an excellent and useful article on "Hints for Violin Practice," by Miss Agnes Wood. With pleasure we now give a photograph and short sketch of this talented young artist. Miss Wood is making rapid advance in the profession as a solo violinist and composer. She first gained a scholarship at the National Training School of Music for piano, violin, and harmony. Afterwards she studied for two years at the Stuttgart Conservatorium, under Herr Singer, for violin, and Herr Percy Goetschins for composition. Since that time she has made the violin almost her entire study under Mr. Gompertz. Miss Wood is often heard in Town and at the provincial concerts, when she plays upon a splendid Strad. One of her most successful pieces is entitled "Humoreske," for violin and piano. This pretty composition is very quaint, and at the same time graceful and full of melody.



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Particulars may be obtained from the General Sec., Mr. E. CHADFIELD, 19, Berner's St., London, W

Music and Money.

We learn that before the time of Handel there is practically no record of musicians having been paid at all. Walsh, his publisher, paid him pitiful prices for his operas. For at least eleven of these works he received no more than 25 guineas each; and the largest sum he was ever paid was only one hundred and five pounds, which he got for *Alexander's Feast*. Mozart's *Don Giovanni* brought to its composer no more than twenty pounds. For the *Magic Flute* he was paid just one hundred ducats (about £47), and yet the manager at the theatre at which the opera was first produced made a fortune out of it. By *The Bohemian Girl* Balfe gained less than one thousand five hundred pounds, although the "Marble Halls" ballad in that very popular work put some three thousand pounds into the pockets of the publishers. Mr. Wellington Guernsey offered his "Alice, where art thou?" to several music publishers for a five-pound note, but these men of wisdom refused the bargain, only to find, to their sore dismay, that the song eventually attained a sale of between two and three hundred thousand copies. Sir Arthur Sullivan was content to part with his first ballads for a few pounds; he sold his popular "Hush thee! my baby" for five pounds. A successful man, he can now command seven hundred pounds down for a song; while for "The Lost Chord" alone it is said that he has realised over ten thousand pounds. Signor Tosti, the composer of "For ever and for ever," whose first manuscripts were "declined with thanks," can now command two hundred and fifty pounds for a song, and as much may be obtained by Mr. Molloy, Mr. Cowen, and a few others now at the top of the ladder. Frank L. Moir made two thousand pounds out of his popular song, "Only Once More"; and it was stated not long ago that for three songs Mr. Marzials receives from a firm of publishers some £2,000 per annum. Few songs of recent years have achieved such a popularity as that of "Tommy Atkins," which was introduced by Mr. Haydn Coffin into the successful opera, "A Gaiety Girl." The song, although not in the work of Mr. Edward Jones, was incorporated with the opera, and now forms part of it. It is being sung in every quarter of the globe, and will undoubtedly be regarded as the National Anthem of the British Army. Yet, strange to say, this song, which during the first year of its existence brought to the publishers an income of some £6,000, or a little over £100 a week, was purchased by them for one guinea.

—:O:—

JUGGLERS AND ACROBATS.—As everybody knows, during the performance of acrobats or

jugglers in a circus or variety theatre, the band usually plays an inspiring march or a dreamy waltz, according to the nature of the feats. It is generally believed that the selection of airs played under these circumstances is left to the leader of the orchestra, but this is quite wrong. As a fact, acrobats and jugglers are amazingly particular as to their music, and invariably carry their own band-parts from one place of entertainment to another where they may happen to be engaged. It is easily conceivable that, when a man has become used to a certain piece of music, he would be considerably distracted by an unfamiliar piece played during the performance of dangerous delicate feats—more especially when the new music is played in a different time and key. Paul Cinquevalli recently stated, in a conversation on this subject, that if a band plays his music too fast or too slow he is actually compelled to time his feats accordingly, and his performance proportionately suffers. The writer was also informed by the leader of the orchestra at a celebrated London variety theatre that acrobats and gymnasts are accustomed to rehearse with the band precisely in the way that vocalists do, and his informant attributes a somewhat serious accident to a trapezist, of which he was once a witness, to the fact that some members of the band had on that particular night been indulging too freely in stimulants, and the music was consequently a little erratic.

—:O:—

WRONG ACCENT.—Young composers often succeed in producing startling effects through misplacing the accents in their rhythms, and this fault is always difficult to correct. Mispunctuation in writing is somewhat analogous to false accent in music, and the following curious instance of mispunctuation may help them to a better understanding of the subject:—"Lord Palmerston then entered on his head, a white hat upon his feet, large, but well-polished boots upon his brow, a dark cloud in his hand, his faithful walking-stick in his eye, a menacing glare saying nothing."
—(Now read this again with the correct punctuation.)

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For further particulars, address Secretary.

Cyclists: Music and Health.

The Congress of the Sanitary Institute, with Earl Percy as President, was held at Newcastle recently. The subject of lady cyclists was one of interest. Dr. E. B. Turner read a Paper on "The Sanitary Aspect of Cycling for Ladies." In the course of his remarks he said:—"There is an almost unanimous consensus of opinion that the average standard of health among women who cycle has undergone an appreciable elevation. To attain perfect health, one of the most important things is the exciting action of the skin and circulatory and respiratory organs which is produced by the more energetic past-times of their brothers. The cycle calls into play every muscle in the body, while the weight is not carried on the feet, but rolled on the wheels; and a sufficient tax is levied on the heart and lungs. There is one thing I particularly wish to impress upon lady cyclists. As a medical man of years' of practical experience, I desire to impress my strong conviction that the competition in cycle races is most injurious to any woman." This is valuable advice, and our musical lady cyclists, particularly vocalists, will see that moderation in cycling is a good thing for health, and that good lungs will contribute largely towards good singing. There need be no neglect or lack of interest in vocal or instrumental culture through an attachment to the cycle. Let one help the other, and all will be well.

—:O:—

The craze for cycling has created a great deal of attention in musical circles. It is said that the extent to which cycling is pursued must

greatly affect music. There is no doubt of it. But it must not be forgotten that the present year has been most favourable to this modern craze. A wet autumn, a severe winter, and an unsettled spring and summer next year, would prevent the same amount of enjoyment from taking place; then music would have its full share of attention, and give the usual pleasure. We read in a cycling paper a few days ago that in many places it is difficult to get members of choirs and orchestras to practice, and it was suggested that members might play or sing on their machines. "Why not," it is said, "combine business with pleasure?" By this it is meant that choir singing and orchestral practices might be held, the performers and conductor riding on cycles. All this reads very nice, and if it were attempted, would attract a few persons enthusiastic and foolish enough to try it; but they would soon tire of the novelty. It would be good fun to see the man with the big drum on a cycle; almost as curious as a sight we beheld a short time ago—a young lady riding a cycle up a steep hill, reading an evening newspaper, without placing her hands on the machine. This novelty and craze will tone down in time, and then sweet music will resound o'er hill and dale as in the past. We do not despair, as some seem to, over the present state of affairs; and if the advice of Dr. Turner is taken, cycling will be a decided help to those who are musically inclined, and indulge in it as we have before hinted—with moderation.

Professor Bridge, Mus. Doc.**AN AFTER-DINNER SPEECH.**

The following is a report of an exceedingly clever after-dinner speech by Professor Bridge, at the banquet to Mr. W. H. Cummings. He responded as follows to the toast of "The Ladies":—

"It is really too bad to call upon me to acknowledge this toast, more especially as I was just beginning to enjoy myself. (Laughter.) It is, of course, a great satisfaction and pleasure to me to be present here, for our guest was connected with the Abbey. In my young days, before most of you were born—(laughter)—at all events, before any of the ladies present were born, it was the custom to call upon the most bashful, the best looking, and most shy young man to return thanks for the ladies. No violation of this rule has been permitted to-night. (Loud laughter.) Ask the honorary secretary, Mr. Southgate, he knows! (Laughter.) As he himself put it on these grounds, of course I could not refuse to reply. The new woman is to be paramount. We

poor men are to be done away with. I hope they will be as kind to us as we are to them. Of course, I am not speaking from experience. (Laughter.) Kindness to them! Why just think what happens at examinations when there are lady and gentlemen competitors. I have seen an unfortunate youth come to play the violin for a diploma, and, entering the room, he proceeds to tune his instrument. 'Can't stop here all day whilst you are tuning,' says an examiner. (Cries of 'Name.') The lad goes away, and then advances a lady, bringing her violin in *in the case*! It has not been tuned! What occurs? One of the examiners jumps up and undoes the case—('Name')—another catches up the instrument and tunes it, or tries to. (Laughter.) A string breaks! But she is not sent out to fetch the next person. You hear one German examiner say, 'Sehr schön!' (Laughter.) She passes with honours! The unfortunate youth manages only to scrape—('Oh')—through. In the ladies we all have kind supporters. Some have admirers. (Laughter.) Some have wives whom they dare not bring to such a festive gathering. (Laughter.) Some have wives like Mr. Cummings. ('I have only one.') In the name of that one wife of his, whom I congratulate upon the honour done to her husband, I beg to thank you for the way you have drunk this toast." (Cheers.)

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The Earliest Conductor's Baton.

The strange statement in Dr. Murray's great English dictionary, which gives 1867 as the earliest dated reference to the use of the word *bâton* as a conducting-stick, is the subject of an interesting article by Mr. F. G. Edwards. Sir George Grove, in his dictionary, surmises that the first *bâton* employed in England was probably the Taktirstäbchen used by Spohr at the Philharmonic Concerts in 1820. Sir George is, of course, wrong. Mr. Edwards goes back further, and quotes from one of Samuel Wesley's lectures delivered in 1827:—"I remember that in the time of Dr. Boyce (1710-1779) it was customary to mark the measure to the orchestra with a roll of parchment or paper in hand, and this usage is yet continued at St. Paul's Cathedral at the musical performances for the sons of the clergy." We, however, can go even still further back, that is to say, to the time of good old Pepys, for the mention of a conducting-stick. On June 6th, 1661, Pepys and Lieutenant Lambert went to Greenwich:—

"There we went and eat and drank and heard musique at the Globe, and saw the simple motion that is there of a woman with a rod in her hand, keeping time to the musique while it plays: which is simple, methinks."

A good many conductors of the present day do very little more than "keep time to the musique while it plays." It is, of course, possible that from very ancient times some sort of *bâton* was employed in training the performers; but the "woman with a rod in her hand," a spectacle which good old Pepys says is "simple, methinks," is, we believe, the first reference made to the conductor's *bâton* in England, and the damsel undoubtedly was the predecessor of Viscountess Folkestone, Madame Trebelli, Mrs. Clara Novello Davies, and other lady conductors. It is possible that Pepys's heroine brought the custom from Germany, for, according to tradition, Heinrich Albert, who flourished in the first half of the seventeenth century, used a conductor's stick. It seems strange that men still living can recollect the time when at the opera and at the Philharmonic Concerts the *tempi* were given by the first violinist, and the conductor sat at a piano, which, says Spohr, "when it was heard with the orchestra, had a very bad effect." Weber and Mendelssohn both astonished the band by conducting in London with a *bâton*, but the custom was firmly established by Costa in the early thirties. At the famous Gewandhaus Concerts, Leipzig, however, the fiddle-bow of the first violinist was not superseded by the conductor's

bâton until Mendelssohn made the change in 1835. Six years later Mendelssohn and Berlioz exchanged bâtons at Leipzig, the witty Frenchman sending his German colleague a letter beginning:—

"Au chef Mendelssohn. Grand chef! nous nous sommes promis d'échanger nos tomahawks; voici le mien! Il est grossier, le tien est simple; les squaws seules et les visages pâles aiment les armes ornées."

It would, by the way, be interesting to know the real origin of the leadership of the first violinist. According to Berlioz, it arose from the deafness of Beethoven, when "the musicians, in order that they might keep together, eventually agreed to follow the slight indications of time which the concert meister gave them, and not to attend to Beethoven's conducting-stick."

Trinity College, London.

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HIGHER EXAMINATIONS IN MUSIC.

December 11th is the last day of entry for the Forty-seventh Half-yearly Higher Examinations, which will commence at the College on January 11th, 1897, as under:—

1. For the Diplomas of Licentiate in Music (L.T.C.L.) and Associate in Music (A.T.C.L.).
2. For Special Certificates in separate Subjects, Practical Division (Pianoforte, Organ, Singing, &c.).
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SESSION 1896-97.

TWENTY-FIRST ANNUAL SERIES OF LOCAL EXAMINATIONS IN MUSIC.

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Last Day of Entry, November 12th, 1896.

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Madame Zippora Monteith.

Madame Zippora Monteith, whose portrait is given in this issue, is an American by birth, and began her career by taking the prima donna soprano rôles in various opera companies, in which, by virtue of her remarkable voice and dramatic gifts, she met with the greatest success. She has lately returned from a very successful tour in America, where she was heard to advantage at many of the principal concerts and oratorio festivals in the United States. When she first came to London she received very flattering offers to take the leading soprano rôles with the Carl Rosa Opera Company, but Madame Monteith preferred concert and oratorio work, her pure, noble voice and dramatic intensity being particularly suited to oratorio singing. She was everywhere favourably received, and her great compass, flexibility, and power, combined with purity of intonation and a remarkable distinctness of enunciation, won for her many flattering criticisms, which were richly deserved. Madame Monteith has an extremely large

répertoire, and has the advantage of being a remarkably quick study, being able to master new solos in a few hours. Her *début* in London was made with the Royal Choral Society, in "Elijah," in the Royal Albert Hall, and she possesses many valuable testimonials from the late Sir Joseph Barnby and many other prominent musicians. She has a great charm of manner and a fine stage presence, and readily wins the favour of her audience. The principal musicians of London were recently charmed with her singing, and unanimous in the opinion that her voice was fuller, richer, and had improved greatly since her tour in America, and welcome her back to England, where her voice is recognised for its richness of quality and religious fervour in oratorio music, making her a decided acquisition; and as she remains permanently with us, we wish her every success for a brilliant future. Madame Monteith is engaged for the Cheltenham Musical Festival, and she will sing the solos in "The Creation," and in Dr. F. Iliffe's new pastoral, "Morning."

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Address—Mountpleasant, Fowey.

LONDON.

MADAME ZIPPORA MONTEITH (the famous American Soprano), of the Worcester Musical Festival, U.S.A.; Royal Albert Hall, Crystal Palace, St. James's Hall Concerts, &c., has returned to England for the Season, and is open for Oratorio, Concert, and Recital Engagements.

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LONDON.

MR. ROBERT GRICE (Baritone Vocalist), of the Royal Choral Society, Crystal Palace, St. James' Hall, Queen's Hall, Hereford, Chester, Cheltenham and Wolverhampton Triennial Festivals; Glasgow Choral Union, Edinburgh Choral Union; Birmingham and Bradford Festival Choral Societies' Concerts, &c. For Terms and vacant dates address—

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LONDON.

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MR. EGBERT ROBERTS (Bass), Conductor, Italian Church, Hatton Garden, requests that all communications respecting Oratorios, or Concerts be addressed—43, Pentonville Road, N.

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About Artists.

Master Frostick, a pupil of Wilhelm, has made a successful first appearance at the Promenade Concerts, as a violinist. He is only fourteen, and gave a good account of himself, with promise of future distinction.

—:O:—

Sir John Stainer, Mr. George Jacobi, Mr. Edward Jones, and Mr. Sidney Jones have added their names to the list of Vice-Presidents of the Orchestral Association.

—:O:—

A handsome monument has been erected to the memory of the late Edward Solomon, the composer, at the Jewish Cemetery, Willesden. A headstone of grey marble, six feet high, the top being fashioned in the form of a lyre, was consecrated with the usual Hebrew rites. The monument bears the inscription: "In affectionate remembrance of Edward Solomon, who passed away January 22nd, 1895—5655, aged 39 years. Death stilled the lyre with such genius blest; Alas, we hear thy harmony no more; But thou art music making on the shore That knows no discords in its perfect rest." Then follows a Hebrew inscription signifying "May he rest in peace."

—:O:—

M. Charles M. Widor has just been engaged by the Imperial Musical Society of Moscow to conduct there the performance of his second symphony, on November 16th. He will afterwards give an organ recital in the church of St. Peter and St. Paul.

—:O:—

Mrs. Cowden-Clarke, whose father was the famous Vincent Novello, has just published her autobiography, "My Long Life." This distinguished lady was born in 1809 at her father's house in Oxford Street (then called Oxford Road), not far from the present site of the Marble Arch.

—:O:—

Mr. Moritz Rosenthal has contracted to supply one hundred recitals to the United States during the coming winter.

—:O:—

Fifteen hundred pounds have already been subscribed to the monument to be erected at Zwickau in honour of Schumann.

—:O:—

Sir Alexander Campbell Mackenzie has forwarded to the Honorary Treasurer of the Royal Society of Musicians, Mr. William H. Cummings, a cheque for £100, as a donation to the funds of that benevolent institution.

—:O:—

"Moments with Modern Musicians," by Miss Flora Klickmann, appears in the last issue of

Windsor Magazine; Miss Anna Williams and Miss Hilda Wilson are the chief musicians dealt with.

—:O:—

Edward Grieg, who has not for some years been in the Swedish capital, has been engaged to conduct two orchestral concerts at the Royal Opera House, in Stockholm, when the programmes will only contain works by the genial Norwegian composer.

—:O:—

William H. Distin, the cornetist, who is playing at Avoca Villa, is an Englishman. He saw a ship go down the bay the other day that was flying the British colors. He took up his instrument and played "God Save the Queen" in ringing tones. The people on board the ship heard, for presently the flag was lowered three times.

—:O:—

Mr. A. H. Brewer (of Tonbridge College), a native of the city of Gloucester, has composed two charming part songs for the Cheltenham Musical Festival, "Cherry Ripe" and "Waken, Lords and Ladies gay." They are fine specimens of *Double Gloucester*.

—:O:—

Mr. Isidore de Lara's operas are meeting with favour abroad. "The Light of Asia" and "Amy Robsart" have been performed at Monte Carlo with great success, and the composer is now engaged on a new work entitled "Mogna," for the same place.

—:O:—

Mdlle. Marcella Pregi, who is now singing at the Colonne Concerts in London, made her first appearance in public at the age of six. Her voice was taken in hand in good time, like many other famous artists, and not allowed to settle in bad form, as many are ruined now-a-day, by quackery and prejudice.

—:O:—

It is a rule with Madame Patti that she will never kiss anybody but her intimate friends. After the last concert she gave in New York three thousand ladies insisted on embracing her.

—:O:—

M. Vladimir de Pachmann has established himself as a teacher of the pianoforte in Berlin.

—:O:—

Miss Giulia Warwick succeeds her sister, the late Miss Ehrenberg, at the Guildhall School of Music.

—:O:—

Mr. Henry Luch, a young English violinist, who has lately played with considerable success in Germany, proposes to give a violin recital in St. James's Hall on a date not yet announced.

Andre Messenger's "Chevalier d'Harmenthal" is to be produced in London next year. M. Messenger is the composer of "La Basoche," one of Mr. D'Oyly Carte's productions at the Palace Theatre.

—:O:—

Mr. Henry Levy, an American pianist of attainments, intends shortly to visit London. Mr. Levy is twenty years of age, and began to learn the piano at the age of nine. He has been presented with a grand pianoforte by Mr. William Steinway.

—:O:—

The Marquis of Lorne is the librettist, and Mr. Hamish McCunn the composer, of a new opera, to be produced early next year.

—:O:—

Signor Piatti is reported to be interesting himself in procuring subscriptions for a statue of Donizetti, in his native place, Bergamo; which is also Signor Piatti's. Donizetti certainly deserves a statue, if only as the man of whose music Mendelssohn said: "I wish I had written it myself." Our own private opinion is that a good deal of Donizetti will be left alive when most of that which threatens to blot him out of existence is forgotten.

—:O:—

Mr. H. J. Taylor, F.R.C.O. (Dover), has scored his "Serenata" for three violins and piano for an orchestra of strings and harps. It will be first performed at the Cheltenham Festival this month.

"Attracted so much attention of late in the musical world."—*Musical Times*, May, 1895.

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—:0:—

Hearts may agree though heads differ.

—:0:—

No truly great man ever thought himself so.

—:0:—

All truly great works of Art are *national* in their character and origin.

—:0:—

Genius is native to the soil where it grows; it is not, as many people seem to imagine, a hot-house plant or an exotic.

—:0:—

After one of the first musicians had been playing a solo, and shown a great many tricks upon his instrument, and was receiving applause for his great execution, Lady L—— observed of the performance to Dr. Johnson how amazingly difficult it must be. "Madam," said the Doctor, "I wish it had been impossible."

—:0:—

A CLASSICAL EDUCATION.—An Englishman prided himself on the fact that his daughters were good Latin scholars. To give his friends a proof of their progress in the language he took up Ethel's exercise-book, in which he came upon the following lines:—

Boyibus kissibus
Sweet girlorum
Girlibus likibus
Wanti somorum.

—:0:—

A FACT.—Teacher (to village Coastguard, who is learning a new song): "This is a bad piano."
—Coastguard: "Yes, sir; you can see that all the wind has gone out of it!"

—:0:—

A young piano student once said to her teacher in a burst of confidence: "I'm afraid I shall shock you dreadfully, Miss So-and-So, but I don't like classical music a bit!"

"Indeed! How is that?" rejoined the lady. "You told me only the other day that you *liked* that adagio of Mozart you are learning now."

"So I do; I think it a *pretty* piece. But," added the girl innocently, "surely that isn't classical?"

"Certainly it is. Why, whatever do you think classical music really *is*?"

"Oh! why, I thought it meant ugly pieces like *those exercise sort of things* you sometimes play, which you told me were by Bach!" (She meant Bach's "Forty-eight.")

On another occasion, an advanced player was preparing for a pianoforte examination. She was having a lesson on one of Bach's preludes and fugues. After going through the piece she exclaimed, "Why are these horrid things given to us for the examinations?" Her teacher replied "that they were given to cultivate the taste, and to make listeners more attentive and appreciate music written in the higher forms." "Well," answered the student, "it does not appear to have that effect at present, for at the last recital of —, which I attended, I noticed that several devoted listeners pulled out little books, and some read an evening newspaper during the performance of one of Bach's Fugues. As for myself, I looked about and did not listen to a note. I thought at the time I had enough of that style at home." (There is much to be done before our audiences and examination students will accept the classical thankfully.)

—:0:—

In a church in Dublin lately the choir was startled during the singing of the psalm by the appearance of the organ-blower's head, who shouted out: "Sing like blazes! The bellows is busted!"

—:0:—

A genius in New York has invented an electrical man, constructed of steel, and able to work for twenty-four hours at a time. What its uses are is not clear, unless it can turn a handle or wheel a perambulator. The inventor claims as its chief merits that it cannot drink, chew tobacco, or swear.

—:0:—

A SOLO PART.—First Boy: "You ought to come to the concert our music teacher is goin' to give." Second Boy: "You goin' to be in?" First Boy: "Yes. I'm one of the primmer donas. We're goin' to give a cantata." Second Boy: "Wot's that?" First Boy: "Oh, it's all about sunshine and storms, and picnics and harvesters, and all sorts of country things. It's fine." Second Boy: "Do you sing all that?" First Boy: "N—no. I'm only in the first scene, 'Early mornin' on the farm.'" Second Boy: "What do you do?" First Boy: "I crow."

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Cheltenham.

Distribution of Trinity College Certificates.

The Mayoress (Mrs. Rogers) attended at Handel Hall on Saturday afternoon to distribute the certificates gained by candidates in the last examinations conducted by Trinity College, London, at the Cheltenham Centre. The Mayor (Ald. Colonel Rogers) occupied the chair, and was supported by Dr. E. H. Turpin, Warden of Trinity College, Mr. J. A. Matthews, local hon. sec., and Mr. Hannam-Clark (Gloucester).

The Mayor opened the proceedings by calling upon the hon. secretary to make a statement.

Mr. MATTHEWS, after mentioning that several friends had been prevented by unavoidable circumstances from attending, remarked that this was the second gathering of the kind which had been held in Cheltenham during the present year, and that this was the first year in which two visits had been paid to the town by the Warden of Trinity College, as it was also the first year in which the Mayor had been twice present in the course of twelve months. This was evidence in itself that a large amount of good work was being done in the Cheltenham Centre, and that that work was recognised both by the civic head and by the authorities of Trinity College. The summer term was a most successful one. At one time it looked as if it would be quite the reverse.

The neighbouring city of Gloucester suffered from a serious epidemic in the early part of the year, and this naturally created anxiety in Cheltenham; but happily, as the summer came on, things improved, the city recovered its health, and, he hoped, was now regaining its prosperity, both musically and otherwise. Their fears, accordingly, were not realised. The candidates numbered 52, in the various subjects, practical and theory, and he was proud to say that 48 of these satisfied the examiners. Only four failures out of 52 was, he considered, a remarkably small percentage. (Applause.)

He had heard it said that an examination was not worth much if a large proportion of the candidates passed; he preferred to put it the other way, that a Centre was not worth much which did not pass a good number of its candidates. Sixteen out of the 48 had taken honours, three in the senior division (practical) and five in the junior division, three seniors in harmony and counterpoint, one in the intermediate, and four in the junior. In addition, three or four students in this neighbourhood, who had passed the local examination, entered for the higher examination held at Trinity College, and three of them had passed. He was also proud to be able to announce that one of the exhibitions offered by Trinity College for violin, pianoforte, singing, and organ requirements, had been gained by a student from this centre, and connected with the School of Music, viz., Edward Garthwaite. Last year was the first time these exhibitions were established in connection with local centres, and it was a great honour for the Cheltenham Centre to have secured the organ exhibition thus early. (Applause.) These exhibitions, which were each of the value of nine guineas, were open to all comers in this country, in the colonies, and in India. No less than 17,000 candidates entered for the four exhibitions just awarded. Upwards of 400 candidates altogether entered for the higher examinations, the majority of whom had been through the local examinations, and the successes which were achieved should encourage many present who had been successful in the local to proceed to the higher examinations. Before sitting down, Mr. Matthews took the opportunity of thanking, both on his own behalf and on behalf of the Trinity College authorities, the Local Committee and others who assisted at the recent examination.

The Mayor expressed the great pleasure it afforded the Mayoress and himself to attend on that interesting occasion. He was satisfied that the musical association which was carried on by Mr. Matthews was of great advantage to Cheltenham, and if for that reason alone,

he should gladly have accepted the invitation to be present that day. He congratulated the teachers and students on the large percentage of passes which had been secured, though he must admit that, knowing something of the educational advantages which Cheltenham had to offer, he should have been surprised if the result of the examination had not been what it was. He hoped the successes achieved, which did honour to everyone concerned, would be incentives to fresh energy and the prelude to still greater triumphs. He especially complimented the winner of the exhibition, and said he hoped to see him taking a high place in the musical profession in the years which were before him. (Applause.)

The Mayoress then distributed the certificates (a list of which has already appeared in the *Minim*). Mrs. Rogers also distributed the prizes awarded by the Cheltenham School of Music, conducted by Mr. Matthews, on the season's work, as follows:—

SENIOR DIVISION.—Honours—Edward Garthwaite: Silver Medal and Clasp for Organ, Harmony and Counterpoint.

INTERMEDIATE DIVISION.—Honours—Harry A. Matthews: Folio Volume of Beethoven's Pianoforte Sonatas, for Harmony, Theory, and Form.

JUNIOR DIVISION.—Honours—Bessie Scott Brown: Stall Ticket for Festival Society's Concerts and Lectures given during the Season (Twenty-seventh), for Theory and History.

Dr. TURPIN commenced by describing the occasion as a truly memorable one. He always expected good things to be done in that charming, health-giving, intellectual, and educational locality, but his anticipations had been greatly exceeded. He congratulated Mr. Matthews very sincerely on the excellent report he had been able to make of the recent examination. Two incidents in connection with the present gathering gave him peculiar satisfaction. In the first place, this was the only occasion on which he had ever visited any Centre, either in London or anywhere in the provinces, twice in the same year; and in the next place, it was the first time he had had the pleasure of meeting a gentleman who, after a smart and severe competition, had won one of the exhibitions, in connection with the establishment of which he (the speaker) had taken so great an interest. (Applause.) He need not say how gratified he was with the general result of the Trinity College examination in that Centre. That result proved not only how efficient the teachers were for their work, but also how well and earnestly the candidates had attended to the instructions given.

Dr. Turpin continued with an excellent address to the students, and the proceedings closed with the usual compliments and votes of thanks.

The Notes.

The following appeared in the *Allgemeine Musik-Zeitung*, 11th September, 1896:—Edward Elgar, Organ Sonata (G Major), Op. 28. (Leipzig, Breitkopf & Härtel.)—Yet another work which may be held up as a palpable denial of the proverbial unproductivity of the English; for this Sonata is not only admirably written, but is also quite pre-eminent in conception, and we feel fully justified in placing it on the level of the best modern creations in the domain of Organ music. I incline to hold the first movement the most striking; this, with its markedly rhythmical principal theme, and its tender, graceful second

subject, succeeds in combining the two contrasts most happily, and, in carrying this out, maintains the same high pitch of attainment the whole way through to the close. The *Allegretto* forming the second movement is indeed original in itself, but here and there is not altogether quite free from a certain redundancy of phrasing. This is followed by a beautiful, melodious *Andante Expressivo*, and the close is formed by a *Presto*, full of fire and character. The Sonata offers to the executant a task, difficult, it is true, but one which rewards the artist in the highest degree. I wish, therefore, not to neglect to call the attention of every capable organist to this Sonata as a very effective concert piece. —:o:—

Lately some refined and charming singing by the choir of Norwich Cathedral was thus commented on in an influential clerical journal:—

"The Norwich Cathedral Choir sang as if it was afraid of making too much noise!" We should rejoice that musicians exhibit an objection to making too much noise. Our contemporary ought to remember that besides singing with spirit and lustily, we are also directed to sing with the understanding. To shout out all portions of the services may be very well, so far as "heartiness" goes; and, say, in a mission church for costermongers this is just what might be expected, and no one should take exception to it. But where music must rank as an art, and a Divine art expressly designed to carry our emotions, and hopes, and outward manifestations of expression into a region beyond that of colder words, then an intellectuality and what we musicians term "expression" must enter into the art. Let us admit that heartiness and even shouting may have their due place in singing some portions of our Church Service; but to sneer at refinement and the quiet tone which should obtain throughout the greater part of our Cathedral service, is to show a lamentable ignorance of the true function of our worship-music, and its modern cultured condition as a handmaid to devotion.—*Musical News*.

—:o:—

Musical inspiration comes in a moment, and, according to Signor Mattei, must be acted upon at once. "Indeed," he confides to an interviewer, "I have frequently rushed into Ricardo's, in Regent Street, where a special piano is kept for me, and composed several bars which have occurred to me as I walked along. Several of my best passages have come into my mind whilst idly strumming with my fingers on a window-pane or table, and the well-known song, 'Hear the Wild Winds Blow,' was written in the Hall-by-the-Sea at Margate, where I was having an oyster supper."

BRISTOL.—The recent Musical Festival was a great success in every way. Such a feast of music has not been supplied for a long time in the famous old City. The Bristol musicians can endure a great deal, but the long programmes provided seemed to be rather too much for the most enthusiastic ones when repeated several times during the week. To Mr. George Riseley hearty congratulations have been given from all quarters.

"The Minim" Examination Papers.

SET III. REGULATIONS.

1.—Four papers will be given in succession. The following is No. 1 of the Set. The competition is not intended for professional musicians; students are alone eligible for the prizes offered after the four papers have been worked and examined:—

Take the Musical Supplement (a Christmas Carol) given with this (November) number for the subject to treat upon.

(a) Transpose the first four lines an augmented second higher. (b) Prefix the signature of the new key. (c) Write in classical score, using the C (Do) Clefs for S.A.T. parts. (d) Transcribe into $\frac{3}{4}$ time. (e) Leave out the words.

Explain the meaning of the word "Carol," and give a short account of the same, not to exceed 100 words.

2.—All questions to be answered on one side of ruled music paper.

3.—Write in ink.

4.—The successful candidates will be published in succeeding numbers of *The Minim*.

5.—A Name or Motto must be written on each paper sent in for examination, and the same should always be adopted by each candidate.

6.—A Coupon, cut from the last page of *The Minim*, must be attached to each paper sent for examination.

7.—Book Prizes (Music) will be given to the two candidates who head the list. After four papers have been worked out, marks will be given.

8.—No manuscript will be returned, but corrections will be made on any paper sent for examination, and forwarded to a candidate, on receipt of 12 stamps, or postal order.

9.—All papers to be sent on or before the 20th day of the month in which the papers are set, and addressed to the Editor, *Minim* Office, Cheltenham.

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Organ News.

CHELTEMHAM.—Mr. Henry Rogers gave the following selection in the Congregational Church on October 21st, to a large congregation. Programme: organ solo, Sonata No 5 (Guilmant); organ solo, Tempo d'un Minuetto (Beethoven); organ solos (a) Adagio, Op. 35 (Merckel); (b) Toccato (Maily); organ solo, Prelude and Fugue in G (J. S. Bach). Mr. W. Martyn was the vocalist.

—:O:—

Mr. C. Elvey Cope, lately organist at Wivelsfield, has been appointed organist and choirmaster to the Parish Church of Isleworth. On the occasion of his leaving Wivelsfield he was presented with a handsome silver-mounted baton and a purse of £8 by the congregation.

—:O:—

BROMLEY, E.—The following programme of organ music was given by Mr. J. Hallett, in St. Paul's, Whitechapel, October 11th: march on a theme of Handel (A. Guilmant); pastoral, in E (H. Lemare); fugue, in G (J. S. Bach); march, Nuptiale (A. Guilmant); scherzoso, in A minor (J. Rhunberger); canzone, in A minor (A. Guilmant); grand chœur, in A (Salomé); finale, from 4th sonata (A. Guilmant).

—:O:—

SADDLEWORTH (near Oldham). The following was the selection of music given at Saddleworth Parish Church, September 27th, at the Harvest Festival, of which Mr. Herbert Whiteley is organist:—Te Deum and Benedictus, Maunder in B. Holy, C. Tours and Maunder; anthem, O Lord, how manifold (Barnby). Deus, M. Tozer in F; anthem, Lead, kindly light (Sullivan); anthem, Ye shall dwell in the land (Stainer); organ voluntaries, Delbruch, Lemmens (Mendelssohn), &c.

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The Ladies' Harmony Class commenced on Saturday Afternoon, October 10th, at 3.30.

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